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ROCK & POP

GRADE 05

KEYBOARDS

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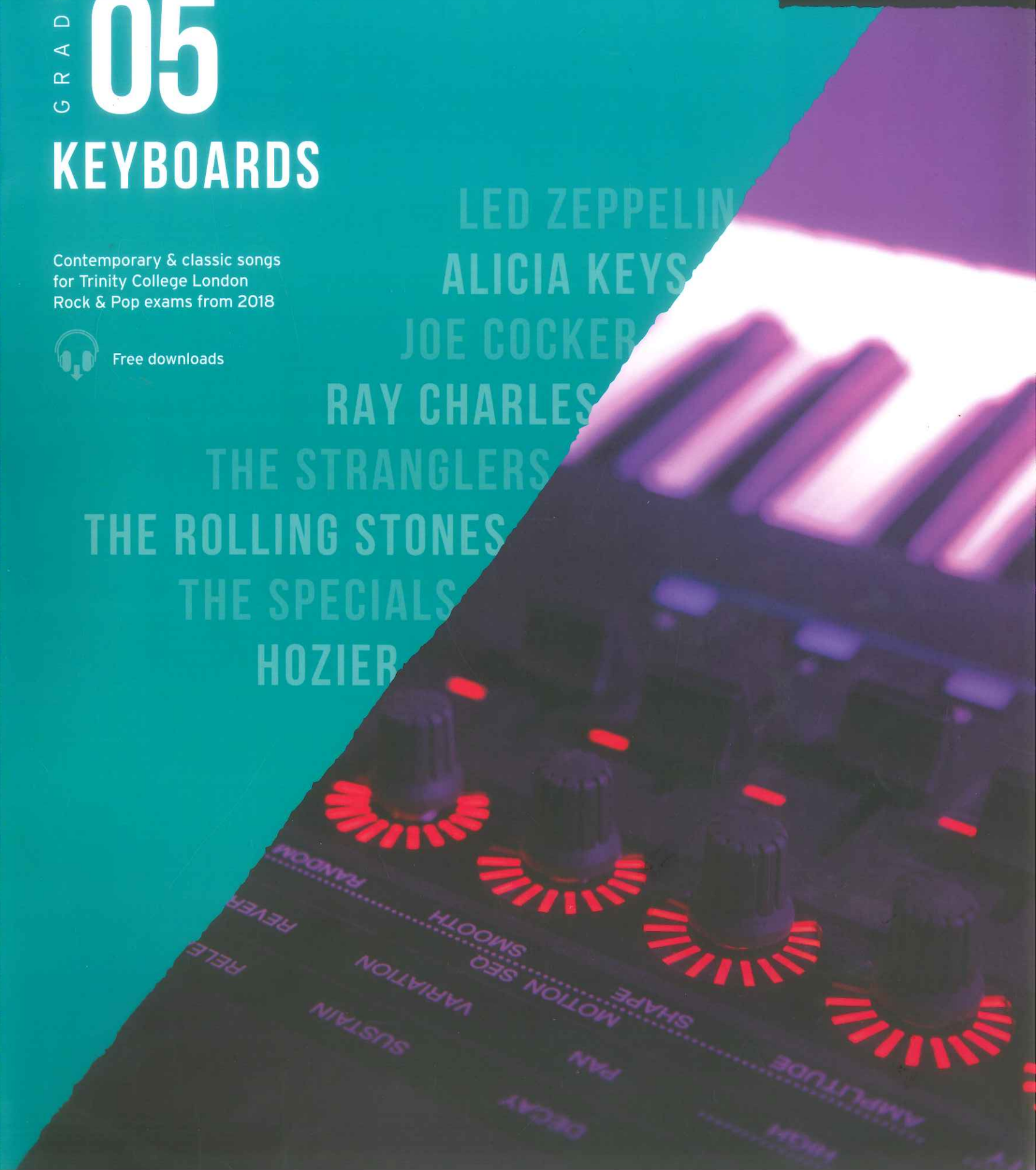

TRINITY
COLLEGE LONDON PRESS

ROCK & POP

GRADE 05

KEYBOARDS

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Choose a song from this book.

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Choose *either* a different song from this book
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ROCK & POP

CONTENTS

GHOST TOWN	5	
GOLDEN BROWN	11	
IF I AIN'T GOT YOU	19	TECHNICAL FOCUS
SHE'S A RAINBOW	29	
SHAKE A TAILFEATHER	34	TECHNICAL FOCUS
TAKE ME TO CHURCH	43	
TRAMPLED UNDERFOOT	50	TECHNICAL FOCUS
WITH A LITTLE HELP FROM MY FRIENDS	56	
HELP PAGES	62	

THE AUDIO

Professional demo & backing tracks can be downloaded free, see inside cover for details.

Music preparation and book layout by Andrew Skirrow for Camden Music Services
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Bass: Tom Fleming, Sam Burgess
Drums: George Double
Guitar: Tom Fleming
Vocals: Brendan Reilly, Tom Adamson, Bo Walton, Hayley Sanderson
Cello: Sophie Gledhill

YOUR PAGE NOTES

GHOST TOWN THE SPECIALS

WORDS AND MUSIC: JERRY DAMMERS

05 GRADE
KEYBOARDS

SINGLE BY
The Specials

B-SIDE
Why?
Friday Night, Saturday Morning

RELEASED
12 June 1981

RECORDED
3-9 April &
15-17 April 1981
Woodbine Studios
Leamington Spa
Warwickshire, England
John Collins' home studio, Tottenham
London, England

LABEL
2 Tone Records

WRITER
Jerry Dammers

PRODUCER
John Collins

English ska band The Specials – Terry Hall (vocals), Jerry Dammers (keyboards), Lynval Golding (guitar), Neville Staple (vocals), Roddy Radiation (guitar), Sir Horace Gentleman (bass) and John Bradbury (drums), with Rico Rodriguez (trombone) and Dick Cuthell (horns) – had seven consecutive top-ten singles and two top-five albums between 1979 and 1981.

Dammers wrote 'Ghost Town' about the decline of Coventry, the city where The Specials came together, and by scenes of urban decay noted during the band's UK tour of 1980. Released in the summer of 1981, the song caught the national mood as levels of civil unrest occurred across the UK, brought about by inner city deprivation. Dammers recalled: 'In Liverpool, all the shops were shuttered up, everything was closing down. In Glasgow there were little old ladies on the streets selling their household goods.' The song reached No. 1 for three weeks just as Hall, Staples and Golding were leaving to form their own band, Fun Boy Three, whose debut single 'The Lunatics (Have Taken Over the Asylum)' made the top 20 that December. 'Ghost Town' was rated as the year's best single by all three major weekly music magazines of the time: *Melody Maker, NME* and *Sounds*.

PERFORMANCE TIPS

This song calls for a percussive style of playing with rhythmic accuracy a priority. There are some unusual rhythmic patterns, so follow the notation carefully. You may wish to experiment with different keyboard sounds (as heard on the Special's version) although a Wurlitzer type of sound throughout would also be perfectly acceptable.

GHOST TOWN

WORDS AND MUSIC: JERRY DAMMERS

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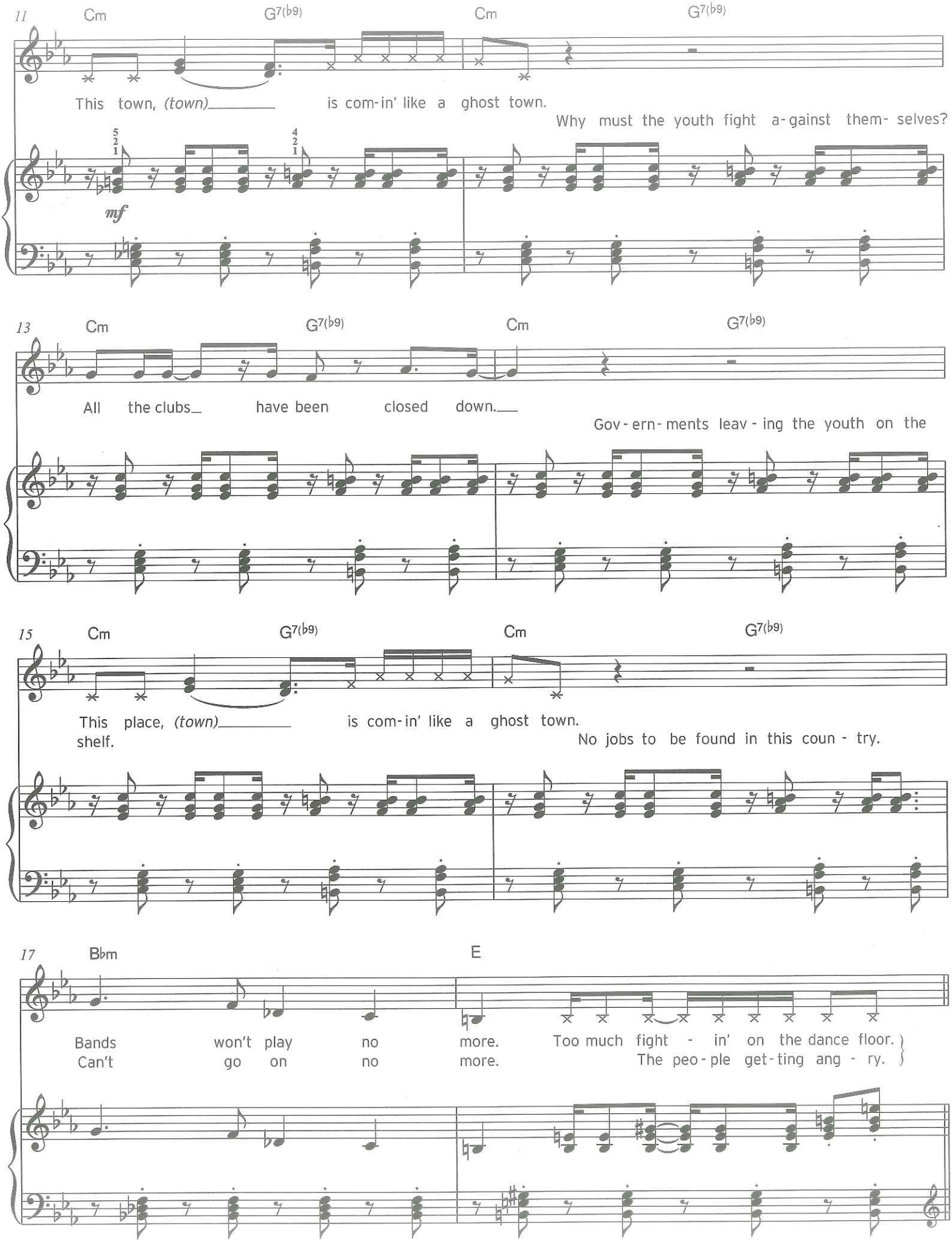
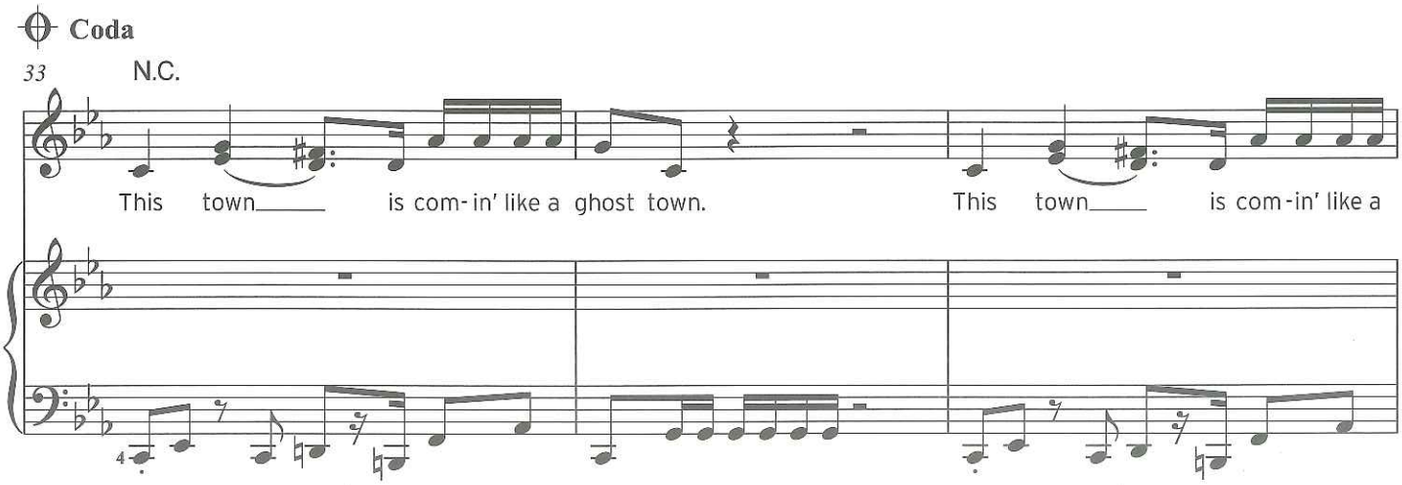
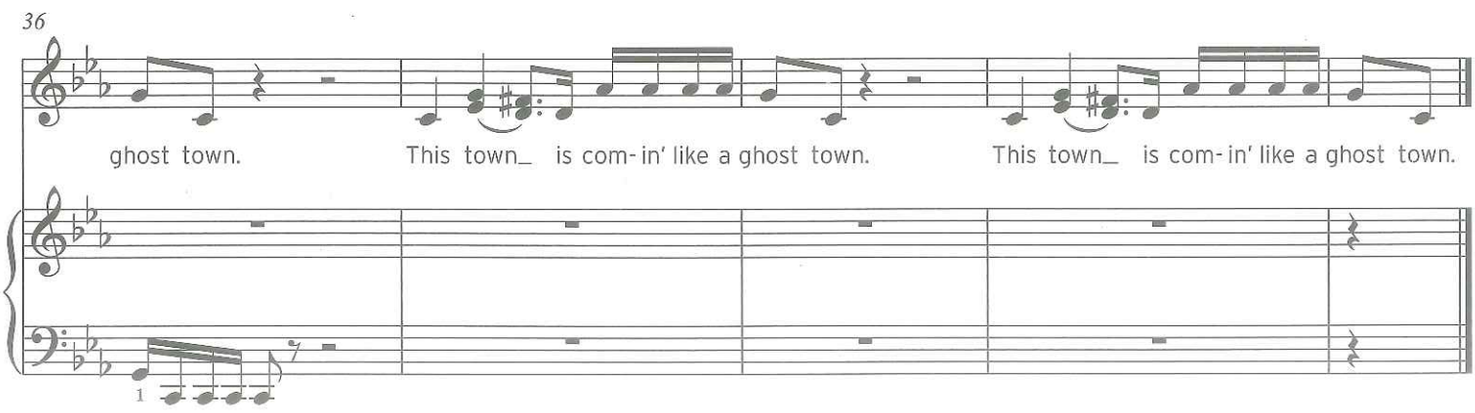

11
Cm
G7(♭9)
Cm
G7(♭9)
This town, (town)_____ is com-in' like a ghost town.
Why must the youth fight a-gainst them- selves?
mf
13
Cm
G7(♭9)
Cm
G7(♭9)
All the clubs_ have been closed down.__
Gov-ern-ments leav-ing the youth on the
15
Cm
G7(♭9)
Cm
G7(♭9)
This place, (town)_____ is com-in' like a ghost town.
shelf.
No jobs to be found in this coun-try.
17
B♭m
E
Bands won't play no more. Too much fight - in' on the dance floor.
Can't go on no more. The peo-ple get-ting ang - ry.

19
Cm
Cm/B
Cm/B♭
Cm/A
La la la la la la la la la la la la la la la la la
f
21
B♭7
B°7
Cm
G7(♯9)
Cm
Cm/B
la la la la la la la la. La la la la la la la la
24
Cm/B♭
Cm/A
B♭7
B°7
la la la la la la la la la la la la la la la la la la
To Coda
26
Cm
G7(♭9)
G°7
B♭°7
D°7
G♭°7
B♭°7
D°7
la.
mf
f

29
Db7
Gb6
Do you re - mem - ber the good old days be-fore the ghost town? We

D.S. al Coda
31
Db
Gb6
G7
danced and sang and the mu - sic played in a de boom town.


Coda
33
N.C.
This town is com-in' like a ghost town. This town is com-in' like a


36
ghost town. This town is com-in' like a ghost town. This town is com-in' like a ghost town.

YOUR PAGE NOTES

GOLDEN BROWN THE STRANGLERS

WORDS AND MUSIC: HUGH CORNWELL, JEAN-JACQUES BURNEL DAVE GREENFIELD, JET BLACK

05 GRADE
KEYBOARDS

SINGLE BY
The Stranglers

ALBUM
La folie

B-SIDE
Love 30

RELEASED
9 November 1981 (single)
28 December 1981 (single)

LABEL
Liberty

WRITERS
Hugh Cornwell
Jean-Jacques Burnel
Dave Greenfield
Jet Black

English band The Stranglers formed in 1974, emerging as one of the key acts of the burgeoning punk scene and comprising Hugh Cornwell (guitar/vocals), Jean-Jacques Burnel (bass/vocals), Dave Greenfield (keyboard) and Jet Black (drums). Between 1977 and 1990 they scored 14 top-20 albums and 12 top-20 singles in the UK.

Based on a musical passage developed by Greenfield combining synthesiser and harpsichord, the strikingly beautiful 'Golden Brown' was the second single released from The Stranglers' sixth studio album, 1981's *La Folie*. According to Burnel: 'We were written off by then. There was a new record company at the time that had taken us over... They said punk was over and we were finished.' So the band insisted that the label release 'Golden Brown', 'which they really didn't want to do... They said, "You can't dance to it and it doesn't sound like The Stranglers." So we evoked a clause in our contract and they had to release it. They released it just before Christmas hoping that it would drown in the tsunami of Christmas releases, but it just grew and grew and became a worldwide hit.' In fact it became their biggest ever hit, reaching No. 2 in the UK in 1982 and winning an Ivor Novello Award for Most Performed Work.

PERFORMANCE TIPS

This arrangement is based on one of two keyboard parts from the original recording. It was played on harpsichord which should be your choice of sound if available. Pay attention to the time signature changes which are a feature of the main riff, and observe the way that the part changes subtly over the course of the song, for example at bar 37 where sustained notes are introduced in the left hand. Note that the two right-hand improvised sections make different requests: rhythm and chordal.

GOLDEN BROWN

WORDS AND MUSIC:
HUGH CORNWELL, JEAN-JACQUES BURNEL
DAVE GREENFIELD, JET BLACK

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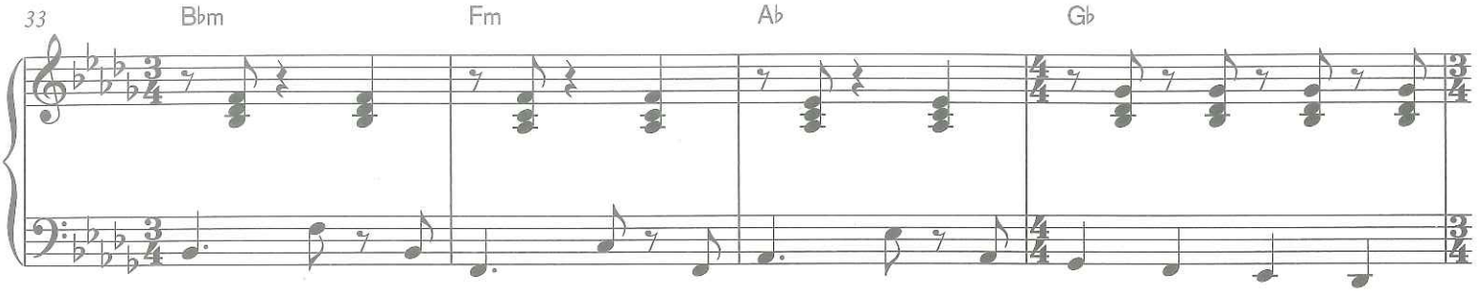
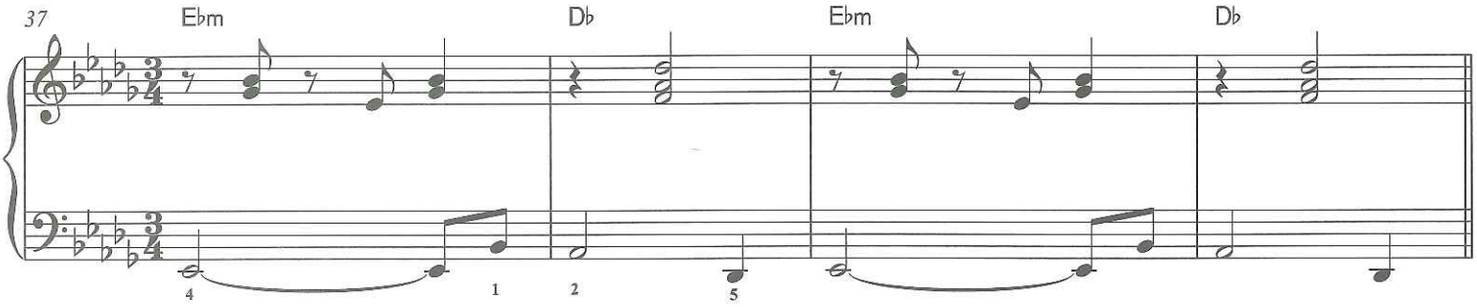
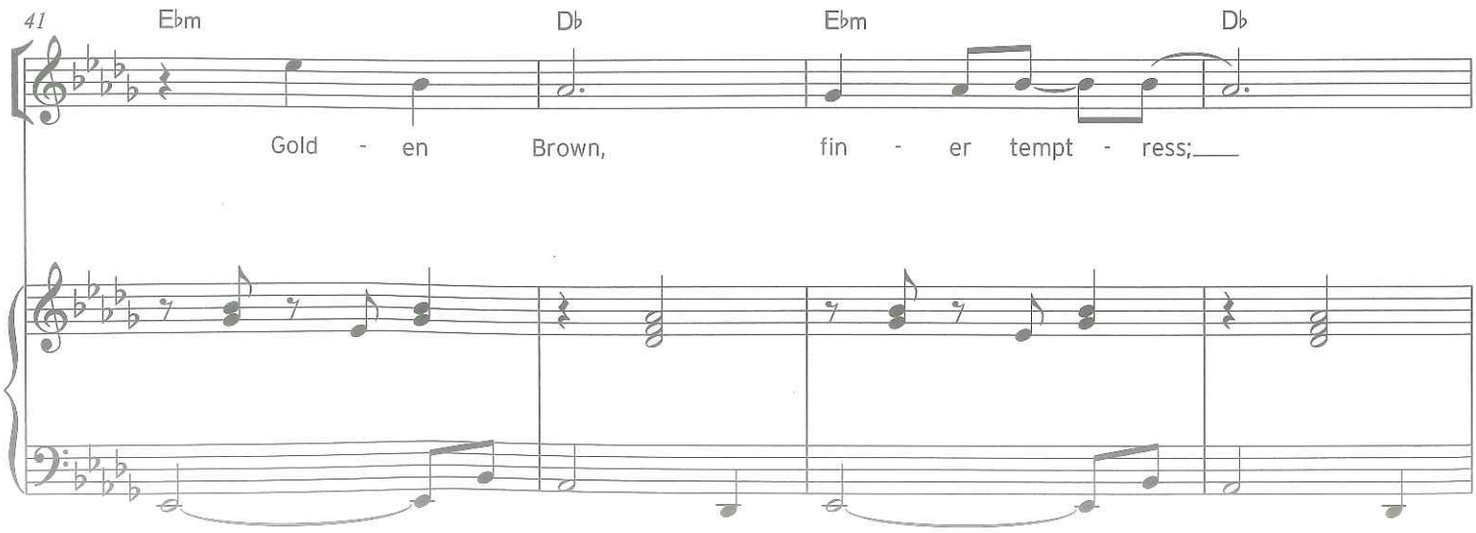
17
Ebm
Db
Ebm
Db
lays me down, with my mind she runs
on her ship, tied to the mast,
21
Ebm
Db
Ebm
Db
through - out the night. No need to fight,
to dis - tant lands, takes both my hands,
5 2 1 3 1 5 5
25
Ebm
Db
Ebm
Db
nev - er a frown with Gold - en Brown.
1.
29a
Ebm
Db
Ebm
Db
2.
29b
Bbm
Fm
Gb
Db
Play 3x


33
B♭m
F m
A♭
G♭

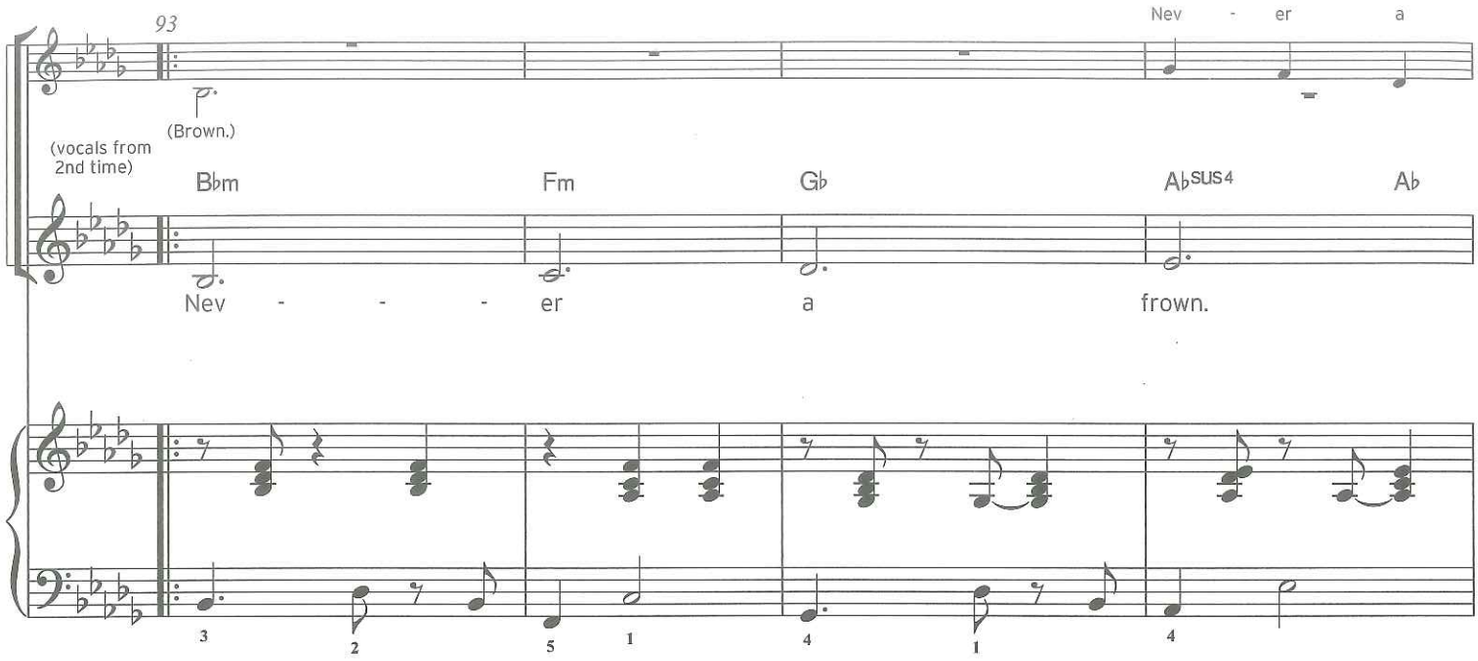

37
E♭m
D♭
E♭m
D♭
4
1
2
5

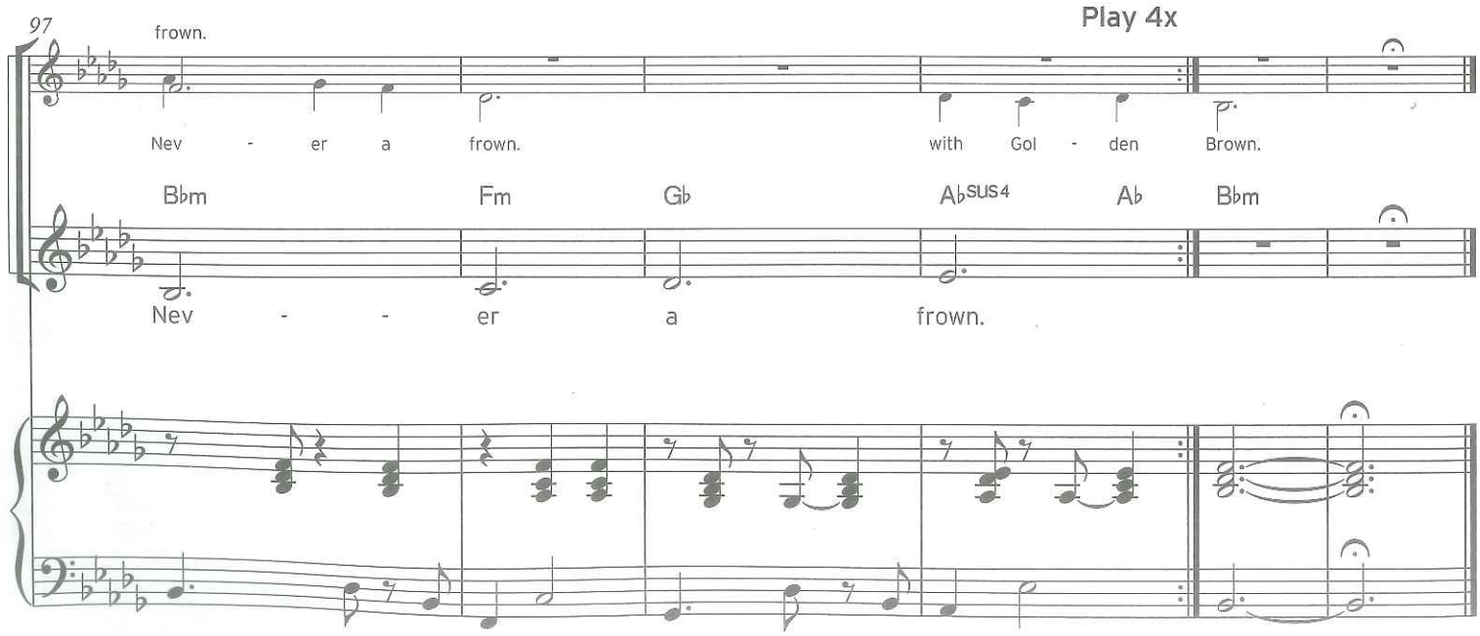

41
E♭m
D♭
E♭m
D♭
Gold - en Brown, fin - er tempt - ress;

45
Ebm
Db
Ebm
Db
through the a - - ges, she's head - ing west,
49
Ebm
Db
Ebm
Db
from far a - way, stays for a day;
Ebm
Db
Ebm
Db
improvise
rhythm accompaniment
53
Ebm
Db
Ebm
Db
nev - er a frown with Gold - en Brown.
Ebm
Db
Ebm
Db

57
Bbm
Fm
Gb
Db
Bbm
62
Fm
Gb
Db
Bbm
Fm
67
Gb
Db
Bbm
Fm
Ab
72
Gb
Ebm
Db
Ebm
Db
77
Ebm
1st time guitar
2nd time vocals
Db
Ebm
Db
Ebm
Db
Ebm
Db
improvise
RH chordal accompaniment

81
Ebm
Db
Ebm
Db
Ebm
Db
Ebm
Db
85
Ebm
Db
Ebm
Db
89
Ebm
Db
Ebm
Db
Da da da da,
da da da da.


93
Nev - er a
(Brown.)
(vocals from 2nd time)
Bbm
Fm
Gb
Absus4
Ab
Nev - - - er a frown.


97
frown.
Play 4x
Nev - er a frown. with Gol - den Brown.
Bbm
Fm
Gb
Absus4
Ab
Bbm
Nev - - er a frown.

TECHNICAL FOCUS

IF I AIN'T GOT YOU

ALICIA KEYS

WORDS AND MUSIC: ALICIA KEYS

SINGLE BY
Alicia Keys

ALBUM
The Diary of Alicia Keys

B-SIDE
If I Ain't Got You (piano & vocal version)
You Don't Know My Name Will You Ever Know It (reggae mix)

RELEASED
1 December 2003 (album)
17 February 2004 (single)

RECORDED
2003, Kampo Studios New York City New York, USA

LABEL
J

WRITER
Alicia Keys

PRODUCER
Alicia Keys

The American singer-songwriter Alicia Keys is one of the most successful female solo artists to emerge in the 21st century, with five US No. 1 albums, a succession of solo hit singles and successful chart collaborations with Usher, Eve, Jay-Z and Jack White.

'If I Ain't Got You' was the second single to be released from Keys' second album, 2003's US No. 1 hit *The Diary of Alicia Keys*. Solely written and produced by Keys, this slow, soulful ballad reached No. 4 in the States and garnered her a number of major awards, including a Grammy, an MTV Video Music Award, a Soul Train Music Award and two Billboard Music Awards. Like her debut hit 'Fallin'', it proved popular among performers on TV talent shows such as *American Idol* and *The Voice*. Keys reflected in 2012:

> I have heard a lot of people cover this song, I think that's actually the biggest compliment for a writer and for an artist, but especially for a writer.

TECHNICAL FOCUS

Two technical focus elements are featured in this song:

- Broken chords
- Swung gospel feel

The triplet **broken chords** at the start and end of this song require a careful combination of tenderness and precision. They should be phrased subtly with a delicate forward momentum. Throughout, the **swung gospel feel** means that quavers at the very end of bars need to be carefully placed, for example in bars 16, 18, 20 and 22. You'll also need the right feel to capture the 'stops' in bars 56 and 64, which are a classic gospel feature.

IF I AIN'T GOT YOU

WORDS AND MUSIC: ALICIA KEYS

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13
Am7
G△7
Am7
mm.
mf
1
17
G△7
Em7
Some peo - ple live for the for - tune,
p
with pedal
21
Am7
D7
C/D
some peo - ple live just for the fame.
5
25
G△7
G♯o7
Some peo - ple live for the pow - er, yeah,
mf
mp

29
Am7
D7
some peo - ple live just to play the game.
p
8vb
33
GΔ7
Am7
Bm7
Am7
Some peo - ple think that the phy - si - cal things de -
mp
37
GΔ7
Am7
Bm7
CΔ7
Bm7
Am7
- fi - i - ine what's with - in. And I've
mf
41
GΔ7
Am7
Bm7
Am7
been there be - fore, but that life's a bore, so
mp

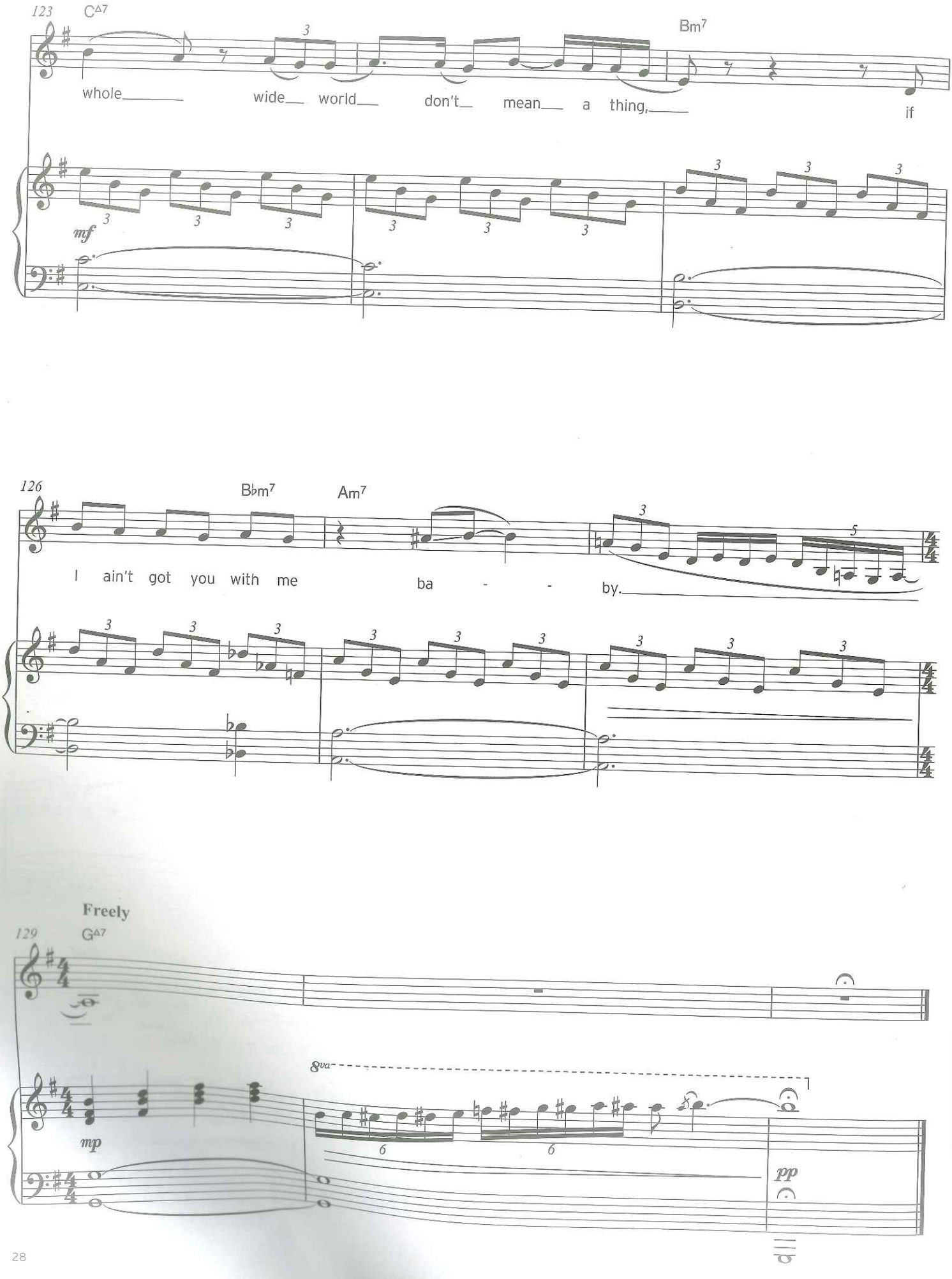
45
G△7
Am7
Bm7
full of the su - per - fi - cial. Some peo - ple
f
49
C△9
Bm7
want it all, but I don't want no - thin' at all if it ain't
mf
53
Am7
G△7
Am7
Bm7
you, ba - by, if I ain't got you, ba - by. Some peo - ple want
57
C△7
Bm7
B♭m7
dia - mond rings; some just want ev - er - y - thing, but ev - 'ry - thing means

To Coda
61
Am7
G△9
Am7
no - thin' if I ain't got you - oo - oo, yeah.
p
mf
65
G△7
Em7
Some peo - ple search for a foun - tain
mp
69
Am7
D7
Am7
that prom - i - ses for - ev - er young. You know,
73
G△7
G♯o7
some peo - ple need three doz - en ros - - - - es,
f

77
Am7
D7
and that's the on - ly way to prove you love them.
mf
81
G△7
Am7
Bm7
Am7
Hand me the world on a sil - ver plat - ter, and
85
G△7
Am7
Bm7
C△7
Bm7
Am7
what good would it be with
89
G△7
Am7
Bm7
Am7
no one to share, with no one who tru - ly

93
G△7
Am7
Bm7
D.S. al Coda
cares
for
me?
Some peo - ple
f
Coda
97
G△7
Am7
Bm7
C△7
you, you, you. Some peo - ple want it all, but
mp
straight 8s
f
100
Bm7
Am7
I don't want no - thin' at all if it ain't you, ba - by.
104
G△7
Am7
Bm7
C△7
If I ain't got you, ba - by. Some peo - ple want dia - mond rings;

108
Bm7
B♭m7
Am7
some just want ev - er - y - thing, but ev - 'ry - thing means no - thin' if
mf
112
G△7
C△7
I ain't got you, yeah.
mp
116
Bm7
Am7
If I ain't got you with me, ba - by,
sim.
120
G△7
Am7
Bm7
oh, woo. Said, no - thin' in this


123
C△7
Bm7
whole wide world don't mean a thing, if
mf
126
B♭m7
Am7
I ain't got you with me ba - - by.
Freely
129
G△7
mp
8va
pp

SHE'S A RAINBOW THE ROLLING STONES

WORDS AND MUSIC: MICK JAGGER, KEITH RICHARDS

SINGLE BY
The Rolling Stones

ALBUM
Their Satanic Majesties Request

B-SIDE
2000 Light Years From Home

RELEASED
8 December 1967 (album)
23 December 1967 (US single)

RECORDED
18 May 1967, Olympic Studios, London, England

WRITERS
Mick Jagger
Keith Richards

PRODUCER
The Rolling Stones

One of the most successful, enduring and iconic bands in rock, The Rolling Stones formed in London, England in 1962. For most of that decade they comprised Mick Jagger (vocals, harmonica), Keith Richards (guitar), Brian Jones (guitar), Bill Wyman (bass) and Charlie Watts (drums). They are one of the best-selling groups in music history.

One of the prettiest songs in the Stones canon, 'She's a Rainbow' is from the band's sole foray into psychedelia, 1967's *Sgt Pepper*-influenced *Their Satanic Majesties Request*. The album reached No. 3 in the UK and No. 2 in the US, where it stayed for six weeks behind The Beatles' *Magical Mystery Tour*. No singles from the album were released in the UK, but in the US 'She's a Rainbow' reached No. 25. Nicky Hopkins provided the distinctive piano part, also playing on every Stones album from 1967's *Between the Buttons* to 1980's *Emotional Rescue*, as well as on classic songs by The Beatles ('Revolution'), The Who ('Anyway, Anyhow, Anywhere'), The Kinks ('Sunny Afternoon') and John Lennon ('Jealous Guy'). The strings were arranged by John Paul Jones, another in-demand session musician before he joined Led Zeppelin.

PERFORMANCE TIPS

The piano in this song should sound like a music box – ornate, quaint and pretty – so work on the delicacy needed to create this impression. The extended solos call on your ability to spin out longer phrases and keep these interesting despite considerable repetition. You can afford to play more firmly in the verses, and where the melody is featured in the right hand, play this with a legato phrasing so that it stands out from the accompaniment.

SHE'S A RAINBOW

WORDS AND MUSIC:
MICK JAGGER, KEITH RICHARDS

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B♭
F7
B♭
15
-where, she comes in col - ours.
B♭
F7
19
mp
23
B♭
E♭
B♭
27
E♭
B♭
31
F7
B♭
34
1. Have you seen her dressed in

F
38
blue?
f
See the sky in front of you;
41
and her face is like a sail, speck of white so fair and pale. Have you seen a la - dy
B♭sus4 B♭ B♭sus4 B♭ E♭
44
fair - er? She comes in col-ours ev-'ry - where; she combs her
B♭ B♭sus4 B♭
47
hair. She's like a rain - bow. Com - ing col-ours in the
E♭ B♭ F7
50
air. Oh, ev - 'ry - where, she comes in col - ours.

B♭
53
mp
F7
56
B♭
60
tr
B♭sus4
B♭
E♭
64
B♭
B♭sus4
B♭
She's like a rain - bow,
f
B♭sus4
B♭
67
E♭
B♭
com - ing col-ours in the air. Oh, ev - ry - where, she comes_ in
F7
70
B♭
col - ours.

GRADE 05
KEYBOARDS

SINGLE BY
Ray Charles

ALBUM
The Blues Brothers [Soundtrack]

RELEASED
20 June 1980

LABEL
Atlantic

WRITERS
Otha Hayes
Andre Williams
Verlie Rice

PRODUCER
Bob Tischler

TECHNICAL FOCUS

SHAKE A TAILFEATHER

RAY CHARLES

WORDS AND MUSIC: OTHA HAYES, ANDRE WILLIAMS VERLIE RICE

Born in Albany, Georgia into a poor family and blind from the age of seven, American musician Ray Charles earned the nickname 'The Genius' for his prodigious skills as a pianist, singer, songwriter, arranger and bandleader. His music incorporated blues, jazz, gospel, soul, R&B, pop, rock'n'roll and country in a recording career that spanned 55 years, from his first single in 1949 to his final album in 2004.

'Shake a Tail Feather' was originally recorded by Chicago vocal group The Five Du-Tones, a version that reached No. 53 in the US in 1963. Four years later it was a No. 25 hit for R&B duo James and Bobby Purify. Ray Charles performed the song in a classic scene from the 1980 musical film comedy *The Blues Brothers*, demonstrating a Fender Rhodes electric piano as the streetwise owner of Ray's Music Exchange instrument shop. The film also features performances by soul, blues and jazz legends James Brown, Aretha Franklin, John Lee Hooker and Cab Calloway. The Blues Brothers' band included guitarist Steve Cropper, bassist Donald 'Duck' Dunn from Booker T and the MGs, and drummer Willie Hall from the Bar-Kays. The popularity of this cinematic cult classic helped introduce these artists' music to a whole new generation.

TECHNICAL FOCUS

Two technical focus elements are featured in this song:

- Grace notes
- Drive and energy

This song's challenging intro makes use of **grace notes** in bar 4. These should be as precise as possible and clearly audible. Single grace notes often precede chords, for example in bars 6, 7, 8 and 9 (and many other places). This is an important feature of the style, alluding to blue notes and creating a soulful feel. Otherwise, maintaining **drive and energy** throughout the song is a significant challenge, requiring stamina.

SHAKE A TAILFEATHER

WORDS AND MUSIC: OTHA HAYES,
ANDRE WILLIAMS, VERLIE RICE

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10
D
Bm
E7
why didn't you ask me ba - by, or did - n't you think I should?
p
13
A7
D
G7
Well, I know that the Boo - ga - loo is out of sight, but the
mf
16
D
G7
D
Shing - a - ling's the thing to - night, but if that were you and me out now, ba -
19
Bm
E7
A7
- by, I would have shown you how to do it right, do it right,
mp gradual crescendo

22
do it right, do it right,
25
do it right, do it right.
28
Ah,
f

31
D
G7
D
Twist - in'.
Shake it, shake it, shake it, shake it, ba - by.
f
34
A7
G7
Hey, we're gon - na loop - de - loop,
37
D
G7
shake it up ba - by.
Hey we're gon - na
40
A7
loop - de - la.
Bend o - ver, let me see you shake your tail - feath - er.
mp gradual crescendo

43
Bend o - ver, let me see you shake your tail - feath-er. Come on, let me
46
see you shake your tail - feath-er, come on, let me see you shake your tail - feath-er.
49
1.
2.
Ah.
Come on!
f

51
D
G7
D
twist.
Come on ba - by.
Do the fly!
54
G7
D
G7
Come on.
Do the swim,
Yeah, come on
and do the
57
D
G7
babe.
bird!
Do the
Do the

59
D7
G7
D7
duck
- a - to.
and
What a - bout the boo - ga - loo?
do the mon - key.
improvise blues
rhythm accompaniment
62
Hey! Hey! Wa - too - sie!
The Bo - ney Mar - o - ney!
And er, what a - bout the
Come on and do the
65
food?
twist!
Do the mashed pot -
A7
Ah!
mp crescendo

68
D
G7
Twist - in'.
Shake it, shake it, shake it, shake it,
f
5
5
71
D
G7
D
ba - by.
Twist - in'.
3
3
74
G7
D
G7
D
Shake it, shake it, shake it, shake it,
ba - by.
3
3

TAKE ME TO CHURCH

HOZIER

WORDS AND MUSIC: ANDREW HOZIER-BYRNE

SINGLE BY
Hozier

ALBUM
Hozier

B-SIDE
Like Real People Do
Angel of Small Death & The Codeine Scene
Cherry Wine (live)

RELEASED
13 September 2013

RECORDED
2013, Bray, County Wicklow, Ireland

LABEL
Rubyworks
Island
Columbia

WRITER
Andrew Hozier-Byrne

PRODUCER
Rob Kirwan

Irish singer-songwriter Hozier, real name Andrew Hozier-Byrne, found global success with his eponymously-titled 2014 debut album. Its opening song and lead single 'Take Me to Church' helped launch the album to No. 1 in Ireland, No. 2 in the US and No. 3 in the UK.

A slow-burning ballad that fuses blues, gospel, folk and soul, 'Take Me to Church' was originally released in September 2013 but took over a year to become a hit. Written and recorded by Hozier in the attic of his parents' home in Bray, County Wicklow, the song was overdubbed with additional instrumentation for its release but retained the original demo vocal. Accompanied by a powerful video that helped gain the song worldwide attention, it went on to top the charts in many countries and peaked at No. 2 in several more (spending three weeks at No. 2 in the US from December 2014 and four weeks at No. 2 in the UK from February 2015). Nominated for Song of the Year at the 2015 Grammy Awards, Hozier said of its success: 'I never wrote music for the mainstream. I think I was incredibly fortunate that the song crossed over and people connected with it.'

PERFORMANCE TIPS

This song, presented here as a solo piano arrangement, has a dark and serious atmosphere requiring careful attention to dynamic contrasts. The distinctive left-hand rhythm at the end of bars 19, 23, 27, 41, 45 and 49 helps set up the chorus and should be emphasised. Ensure that the melody always sings out over the accompanying texture, especially where the right hand plays both tune and chords (for example at bar 28 onwards).

TAKE ME TO CHURCH

WORDS AND MUSIC:
ANDREW HOZIER-BYRNE

Gospel ♩= 64 (2 bars count-in)
Em
Am
Em
Am
mp My lov - er's got hu - mour, she's the gig - gle at a fun - 'ral,
G
Am7
Em
Am
knows ev - 'ry - bo - dy's dis - ap - pro - val; I should-'ve wor-shipped her soon - er.
Em
Am
Em
Am
If the heav - ens ev - er did speak, she's the last true mouth - piece.
G
Am7
Em
Am
Ev - 'ry Sun - day's get - ting more bleak; a fresh poi - son each week.

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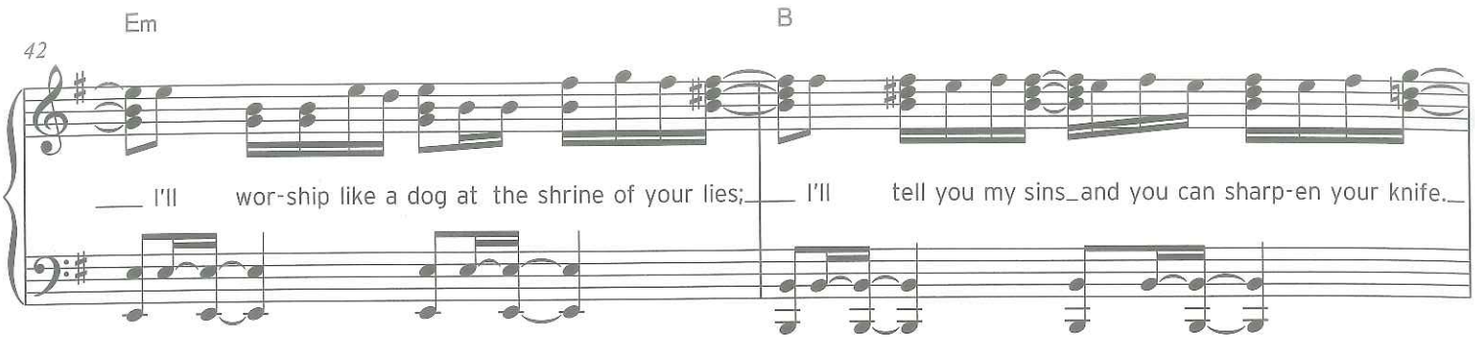
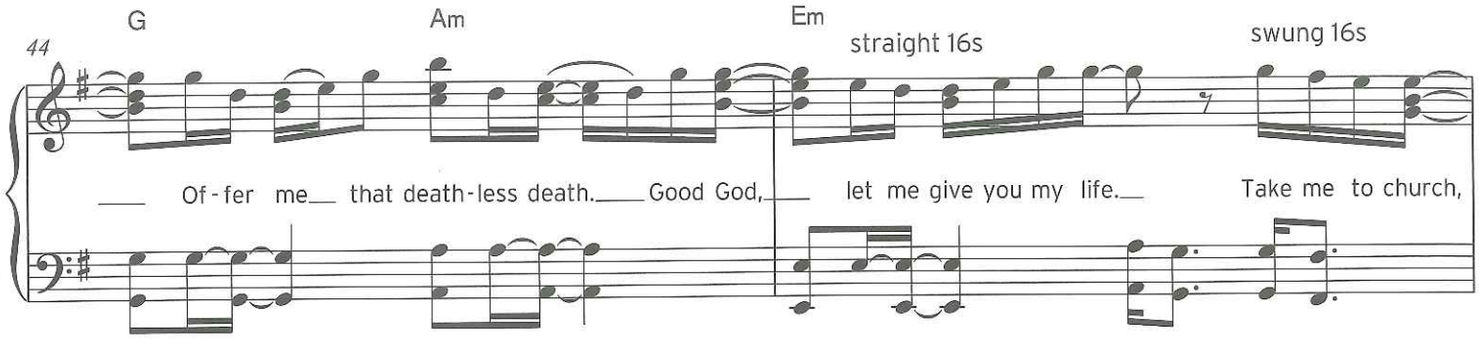
9
Dsus2
Am/C
Em
Am
"We were born sick," you heard them say it.
mf
My church of - fers no ab - so - lutes,
11
Em
Am
G
Am7
she tells me, "Wor - ship in the bed - room."
The on - ly heav - en I'll be sent to
13
Em
Am
Dsus2
Am/C
is when I'm a - lone with you.
I was born sick, but I love it.
15
C
G
C
Com-mand me to be well. A,
mp
A - -
f
17
G
Cm6/G
G
Cm6/G
G
swung 16s
- men. A -
men. A -
mf
men.
mp
Take me to church,
ff

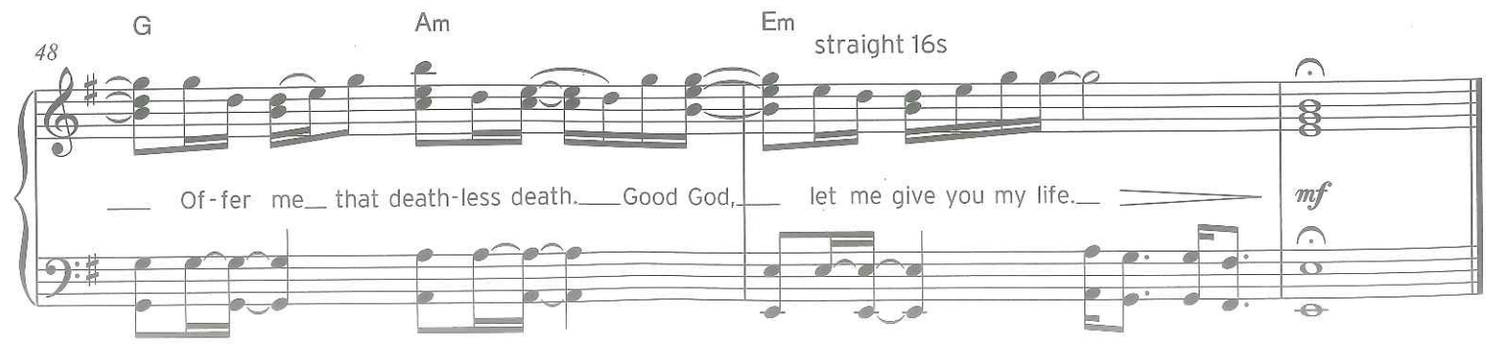
Em
B
20
I'll wor-ship like a dog at the shrine of your lies; I'll tell you my sins and you can sharp-en your knife.
G
Am
Em
22
straight 16s
swung 16s
Of-fer me that death-less death. Good God, let me give you my life. Take me to church,
Em
B
24
I'll wor-ship like a dog at the shrine of your lies; I'll tell you my sins and you can sharp-en your knife.
G
Am
Em
26
straight 16s
Of-fer me that death-less death. Good God, let me give you my life.
C
G
B/F♯
Em
28
mf
No mas-ters or kings when the rit-u-al be-gins. There is

C
G
B7/F♯
Em
30
no sweet - er in - no - cence_ than_ our gen - tle sin. In the
p
C
G
B/F♯
Em
32
mad - ness and soil of that_ sad_ earth - ly scene, on - ly
mp
f
mf
C
G
B7/F♯
Em
34
then I_ am_ hu - man, on - ly then I_ am_ clean._
mp
p
Em/D
C△7
C
G/D
C/G
G
Cm/G
36
Oh,_
oh. A -
men. A -
f
G
Cm
G
40
- men._ A - men._
mf
swung 16s
Take me to church,
ff


Em
B
42
I'll wor-ship like a dog at the shrine of your lies; I'll tell you my sins and you can sharp-en your knife.


G
Am
Em
straight 16s
swung 16s
44
Of-fer me that death-less death. Good God, let me give you my life. Take me to church,

Em
B
46
I'll wor-ship like a dog at theshrine of your lies; I'll tell you my sins and you can sharp-en your knife.


G
Am
Em
straight 16s
48
Of-fer me that death-less death. Good God, let me give you my life.
mf

YOUR
PAGE
NOTES

GRADE 05
KEYBOARDS

SINGLE BY
Led Zeppelin

ALBUM
Physical Graffiti

RELEASED
24 February 1975

RECORDED
1974, Headley Grange, Headley, Hampshire, England
Olympic Studios, London, England

LABEL
Swan Song

WRITERS
John Paul Jones
Jimmy Page
Robert Plant

PRODUCER
Jimmy Page

TECHNICAL FOCUS

TRAMPLED UNDERFOOT

LED ZEPPELIN

WORDS AND MUSIC: JOHN PAUL JONES, JIMMY PAGE ROBERT PLANT

Robert Plant (vocals), Jimmy Page (guitar), John Paul Jones (bass, keyboards) and John Bonham (drums) formed Led Zeppelin in London, England in 1968. Their second album, 1969's *Led Zeppelin II*, topped both the UK and US charts, a feat they repeated five times over the next ten years with *Led Zeppelin III*, *Houses of the Holy*, *Physical Graffiti*, *Presence* and *In Through the Out Door*.

The funkiest track in their canon, 'Trampled Underfoot' precedes the epic 'Kashmir' on Led Zeppelin's sixth studio album, 1975's *Physical Graffiti*. Lyrically the song is inspired by legendary bluesman Robert Johnson's 1936 song 'Terraplane Blues', and musically by the driving funk of Stevie Wonder's 1972 classic 'Superstition'. As with Wonder's song it features the distinctive sound of the clavinet: an electrically amplified clavichord produced by Hohner. The multi-faceted Jones plays it on the song, as well as on the album's 'Custard Pie' and 'In the Light'. 'Trampled Underfoot' became a staple of the band's live concerts, performed on every tour until their split in 1980, and again at the band's one-off reunion show at London's O2 arena on 10 December 2007. An early version of the song under the title 'Brandy and Coke' can be heard on the 2015 deluxe reissue of the album.

TECHNICAL FOCUS

Two technical focus songs are featured in this song:

- Split stave
- Metronomic left hand

This song, which should be played with an appropriate clav sound if possible, features some nimble **split stave** writing in the right hand, for example in bars 1, 2 and 9. You'll need to make sure that all rhythmic values are observed as written to create the required two-part effect. The barely changing octaves in the bass clef call for a **metronomic left hand**, with complete consistency of rhythm and articulation.

TECHNICAL FOCUS

TRAMPLED UNDERFOOT

WORDS AND MUSIC: JOHN PAUL JONES
JIMMY PAGE, ROBERT PLANT

Rock ♩ = 112 (2 bars count-in)
Gm
mf
3
1. Greas - y slicked down bo - dy, groov - y leath - er trim. I
2. Troub - le - free trans - mis - sion helps your oil to flow.
3. Check that heav - y met - al un - der - neath your hood.
f
5
like the way you hold the road. Ma - ma, it ain't no sin.
Ma - ma let me pump your gas, Ma - ma let me do it all.
Bab - y, I could work all night, be - lieve I've got the perfect tools.
Talk - in' 'bout

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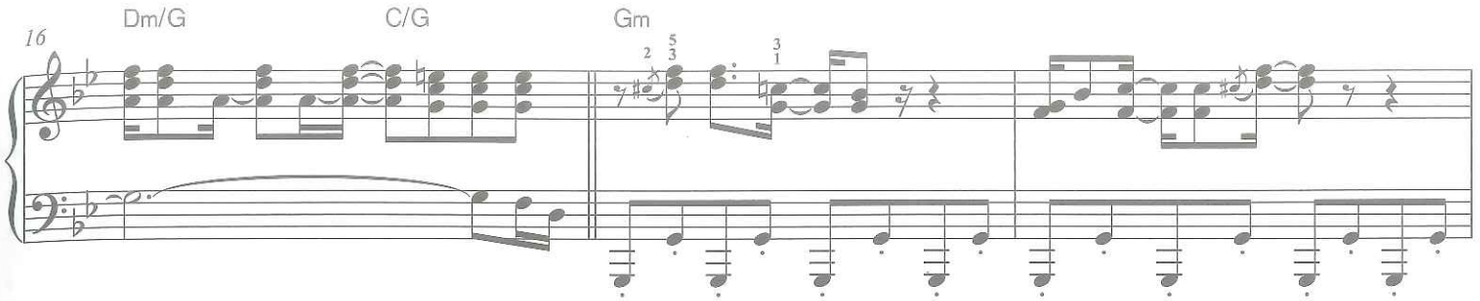
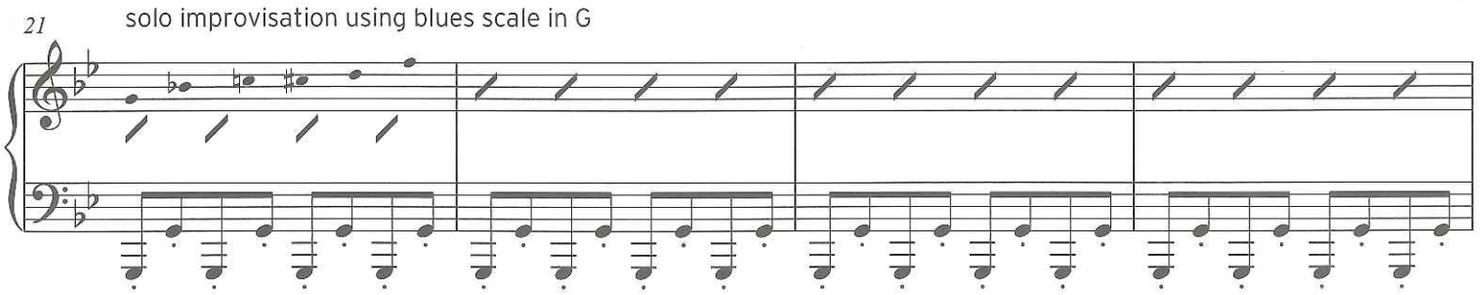
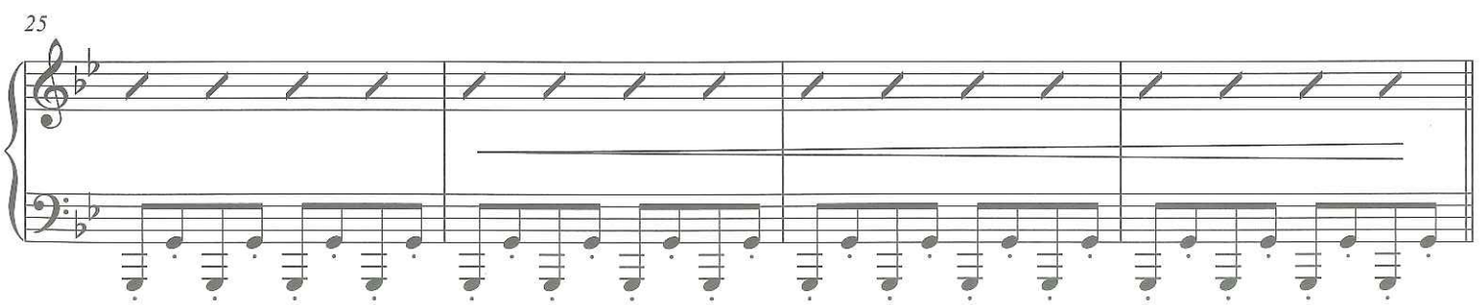
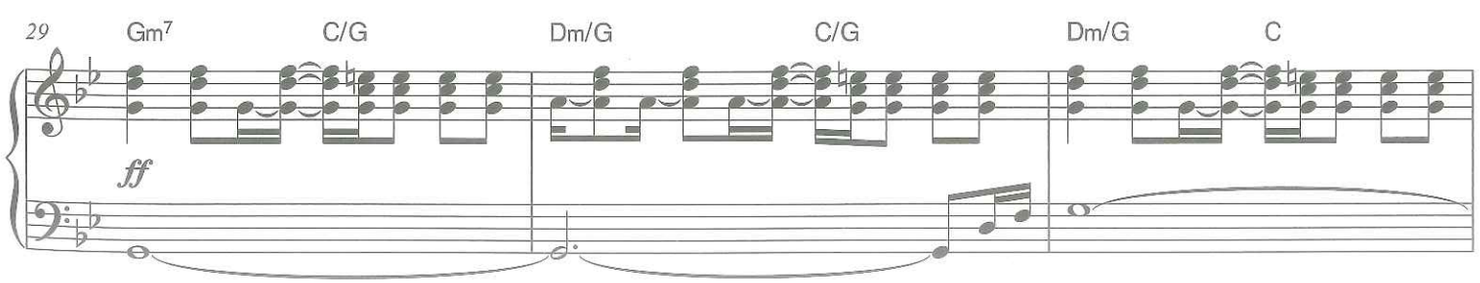
7
love.
talk - in' 'bout love.
Talk - in' 'bout...
9
B♭7
C7
1. 2.
Gm
10b
3.
E♭7
F7
Gm
13
Gm7
C/G
Dm/G
C/G
Dm/G
C


16
Dm/G
C/G
Gm

19


21
solo improvisation using blues scale in G


25


29
Gm7
C/G
Dm/G
C/G
Dm/G
C
ff

32
Dm/G
C/G
Gm
f
35
Gm
4. Come to me___ for ser - vice ev - 'ry hun - dred miles.
5. Feath - er - light_ sus - pen - sion, coils_____ could - n't hold.
37
Ba - by, let me check_ your points,___ fix your o - ver - drive.
I'm so glad I____ took a look___ in - side your show - room doors.
Talk - in' 'bout
39
love, talk - in' 'bout_____ love, talk - in' bout...

41
B♭7
C7
1.
Gm
42b
2.
E♭7
F7
Gm
Oh!
45
I can't stop talk - in'___ a-bout love.
I can't stop talk - in'___ a-bout
48
love.

GRADE 05
KEYBOARDS

SINGLE BY
Joe Cocker

ALBUM
With a Little Help From My Friends

B-SIDE
Something's Coming On

RELEASED
October 1968

RECORDED
1968, Olympic Studios London, England
Trident Studios, London England (album)

LABEL
Regal Zonophone

WRITERS
John Lennon
Paul McCartney

PRODUCER
Denny Cordell

WITH A LITTLE HELP FROM MY FRIENDS JOE COCKER

WORDS AND MUSIC: JOHN LENNON, PAUL MCCARTNEY

Born in Sheffield, England, Joe Cocker took inspiration from Ray Charles as a teenager and grew up to become one of the world's most distinctive rock singers, with his gritty, soulful voice and idiosyncratic stage movements. His version of 'With a Little Help from My Friends' is widely acknowledged as one of rock's greatest covers, and his career spanned more than 40 years until his death in 2014.

Joe Cocker released his radically reworked version of The Beatles' 1967 classic just a year later in 1968, the song also providing him with the title for his debut album. Featuring Jimmy Page on guitar, this soulful, slowed-down version reached No. 1 in the UK that November, and a memorable performance of the song at the famous Woodstock Festival confirmed Cocker as a major new talent. When Cocker died in 2014, Paul McCartney issued a statement which included these thoughts on his version of the song: 'It was just mind blowing. He totally turned the song into a soul anthem, and I was forever grateful for him for doing that.' The song has also been a UK No. 1 hit for Wet Wet Wet in 1988 and for Sam & Mark in 2004.

PERFORMANCE TIPS

This song relies on strong contrasts, especially between the sombre verse and the uplifting, anthemic chorus. Find an organ sound that is as close to the original recording as possible, and experiment with different types of vibrato if these are available to you. The extended improvisation passages give you a chance to create your own accompaniment based on the chord symbols, and the fills can be inspired by the vocal lines as well as ideas from elsewhere in the keyboard part.

WITH A LITTLE HELP FROM MY FRIENDS

WORDS AND MUSIC:
JOHN LENNON, PAUL MCCARTNEY

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18
Bm/E
A
E/G♯
Bm/F♯
Bm
Would you stand up and walk out on me?
Lend me your ears and I'll sing you a song,
22
Bm/E
A
G
D/F♯
by with a little help from my friends...
I will try not to sing out of key.
Oh, ba - by, I get by...
swung sixteenths
mf
25
A
G
D/F♯
A
G
D/F♯
high with a little help from my friends...
try with a little help from my friends...
ad lib. All I need is my bud - dy.
ad lib. sim.
29
A
G
D/F♯
A
A
E/G♯
Bm/F♯
Bm
oo, oo...
oo...
ad lib. sim.
What do I do when my love is a - way?
mp

Bm/E
A
E/G♯
Bm/F♯
Bm
34
Does it worry you to be alone?...
No, no.
How do I feel at the end of the day?
Bm/E
A
G
D/F♯
A
38
Are you sad 'cause you're on your own?...
swung 16s
by with a little help from my friends...
ad lib. I don't e - ven say it no more.
vocal ad lib.
G
D/F♯
A
f improvise accompaniment
RH fill
G
D/F♯
A
G
D/F♯
A
G
D/F♯
42
high with a little help from my friends...
try with a little help from my friends...
oo, oo...
vocal ad lib.
vocal ad lib.
G
D/F♯
A
G
D/F♯
A
G
D/F♯
RH fill
RH fill
A
F♯m
A
47
Do you need anybody?...
straight 16s
I need some-one to
A

52
F♯m
Could it be anybody?...
E
love.
All I need is some-one;
56
not just where I'm go-ing, yeah.
Some-bo-dy knows what I'm show-ing,
ba-by.
G D/F♯ A G D/F♯ A
60
by with a little help from my friends...
high with a little help from my friends...
ad lib.
ad lib.
G D/F♯ A G D/F♯ A
f improvise accompaniment
RH fill
RH fill
G D/F♯ A G D/F♯ A
64
try with a little help from my friends...
oo, oo...
ad lib.
G D/F♯ A G D/F♯ A
RH fill

A E/G♯ Bm/F♯ Bm7 Bm/E A
68
Would you believe in a love at first sight?...
(straight 16s)
I'm cer-tain it hap-pens all the time, yeah.
mp
E/G♯ Bm/F♯ Bm7 Bm/E A
72
What do you see when you turn out the light?...
I can't tell ya, but it sure feels like my life.
G D/F♯ A G D/F♯ A
76
by with a little help from my friends...
high with a little help from my friends...
ad lib.
ad lib.
G D/F♯ A G D/F♯ A
f improvise accompaniment
RH fill
RH fill
G D/F♯ A G D/F♯ A
80
try with a little help from my friends...
rall.
oo, oo...
ad lib.
G D/F♯ A G D/F♯ A
RH fill

CHOOSING SONGS FOR YOUR EXAM

SONG 1

Choose a song from this book.

SONG 2

Choose a song which is:

Either a different song from this book

or from the list of additional Trinity Rock & Pop arrangements, available at trinityrock.com

or from a printed or online source

or your own arrangement

or a song that you have written yourself

You can play Song 2 unaccompanied or with a backing track (minus the keyboard part). If you like, you can create a backing track yourself (or with friends), add your own vocals, or be accompanied live by another musician.

The level of difficulty and length of the song should be similar to the songs in this book and match the parameters available at trinityrock.com

When choosing a song, think about:

- Does it work on my instrument?
- Are there any technical elements that are too difficult for me? (If so, perhaps save it for when you do the next grade)
- Do I enjoy playing it?
- Does it work with my other songs to create a good set list?

SONG 3: TECHNICAL FOCUS

Song 3 is designed to help you develop specific and relevant techniques in performance. Choose one of the technical focus songs from this book, which cover two specific technical elements.

SHEET MUSIC

If your choice for Song 2 is not from this book, you must provide the examiner with a photocopy. The title, writers of the song and your name should be on the sheet music. You must also bring an original copy of the book, or a download version with proof of purchase, for each song that you perform in the exam.

Your music can be:

- A lead sheet with lyrics, chords and melody line
- A chord chart with lyrics
- A full score using conventional staff notation

PLAYING WITH BACKING TRACKS

All your backing tracks can be downloaded from soundwise.co.uk

- The backing tracks begin with a click track, which sets the tempo and helps you start accurately
- Be careful to balance the volume of the backing track against your instrument
- Listen carefully to the backing track to ensure that you are playing in time
- Keyboard players should not use auto-accompaniment features for these exams as the aim is to play with a backing track

If you are creating your own backing track, here are some further tips:

- Make sure that the sound quality is of a good standard
- Think carefully about the instruments/sounds you are using on the backing track
- Avoid copying what you are playing in the exam on the backing track – it should support, not duplicate
- Do you need to include a click track at the beginning?

COPYRIGHT IN A SONG

If you are a singer, instrumentalist or songwriter it is important to know about copyright. When someone writes a song they automatically own the copyright (sometimes called 'the rights'). Copyright begins once a piece of music has been documented or recorded (eg by video, CD or score notation) and protects the interests of the creators. This means that others cannot copy it, sell it, make it available online or record it without the owner's permission or the appropriate licence.

COVER VERSIONS

- When an artist creates a new version of a song it is called a 'cover version'
- The majority of songwriters subscribe to licensing agencies, also known as 'collecting societies'. When a songwriter is a member of such an agency, the performing rights to their material are transferred to the agency (this includes cover versions of their songs)
- The agency works on the writer's behalf by issuing licences to performance venues, who report what songs have been played, which in turn means that the songwriter will receive a payment for any songs used
- You can create a cover version of a song and use it in an exam without needing a licence

There are different rules for broadcasting (eg TV, radio, internet), selling or copying (pressing CDs, DVDs etc), and for printed material, and the appropriate licences should be sought out.

KEYBOARDS GRADE 05

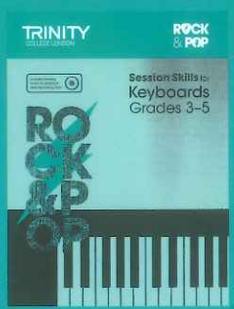
Contemporary & classic songs
for Trinity College London
Rock & Pop exams from 2018

Whether you are self-taught or taking lessons, learning for fun or heading for a career in the music industry, Trinity College London Rock & Pop exams will help you develop valuable playing skills and achieve your musical ambitions.

Available for bass, drums, guitar, keyboards and vocals, from Initial (beginner) to Grade 8 (advanced), these exams cover a wide variety of music and artists – giving a great choice in all rock and pop styles.

GHOST TOWN / THE SPECIALS
GOLDEN BROWN / THE STRANGLERS
IF I AIN'T GOT YOU / ALICIA KEYS
SHE'S A RAINBOW / THE ROLLING STONES
SHAKE A TAILFEATHER / RAY CHARLES
TAKE ME TO CHURCH / HOZIER
TRAMPLED UNDERFOOT / LED ZEPPELIN
WITH A LITTLE HELP FROM MY FRIENDS / JOE COCKER

Professional demo & backing tracks can be downloaded free – see inside cover for details.



Session skills – Playback and Improvisation – are an essential part of Rock & Pop exams. They are designed to help you develop the techniques real music industry performers need. Contemporary musicians need great listening skills and to be able to improvise, both in the studio and on stage. This book will help you learn these skills and prepare for Trinity's exams.

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Additional songs and support, and the Rock & Pop syllabuses are available at **trinityrock.com**

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